THE NATIONAL GALLERY OF MADRID.
[1845.]

The topic of national galleries of art is now so deservedly popular, that the following notices on that of Spain, will be read with interest — the more so, as it will thence appear that Madrid has preserved an *immense* number of valuable works from the period, when it might really be called the capital of the world.

Although that city is very ancient, still, the actual Madrid may be considered a creation of Philip II. and his two immediate successors. It was the two architects, *Juan Batista de Toledo* and *Juan de Herrera*, who impressed on this metropolis the stamp of greatness and splendour, by which it so forcibly strikes the beholder. Even up to the present period, the architectural style of Madrid exhibits traces of that splendour, for which the pompous reign of the above king was conspicuous.—Amongst the works executed by the late king, Ferdinand VII., was the restoration of the Palace near the Prado, begun by Charles III. It was built after the designs of *Juan de Villanueva*, and first destined for a museum of natural history. Although the expenses of the mere restoration amounted to seven millions of reals—yet the subsequent idea, of collecting all the pictures scattered hitherto in the various royal palaces, into one huge collection, having been once conceived, the huge building near the Prado was soon put into perfect repair. When the Gallery was first opened in 1819, it counted 311 pictures —which have risen since to 1,949; still, there are a great many paintings, which await the complete expansion and finishing of the building, for being added to the above. These are such as are either deposited temporarily in the vaults of the Gallery, or remain yet in the royal palaces; as for instance,—the Escurial, which has yielded 101 of the finest works to the Gallery, possesses yet more than 600, many of first rank. It will astonish most of our readers, if they be informed of the great riches of the Madrid Gallery in paintings by Spanish and Italian masters. Thus, the Gallery contains 46 pictures of Murillo, 53 of Ribera, 14 by Zurbaran, 18 of Juanes, and 62 of Velasques —masters, of whom a very few, or no specimens at all, are in our public collections. Equally well provided for are the other schools, as there are 10 paintings of Raphael, 55 Giordanos, 43 Titians, and 27 Tintorettos. Even the French and German schools are adequately represented in the Madrid Gallery—while the Dutch and Flemish are uncommonly rich, owing to the once connection between Spain and the Netherlands. Thus, Rubens appears with 62, and Teniers with 52 numbers in the catalogue. — There is amplest scope here for comparing the merits of the *Spanish* school with that of the others—a comparison by which Murillo cannot but gain in appreciation. In him, we may say, dwells a world of ideas, heaves a sea of passion—and his inward eye has mostly pierced the outward forms and penetrated up to the soul of the characters he represents. This, certainly, cannot be better appreciated than here, where 46 pictures shew him in all the varied forms his rich mind was able to assume. It is in this gallery, also, that one of the finest works of Raphael—"*la Perla*," is to be gazed at, known by several good engravings. The *colorit*, however, no engraving can render—which, in the faces of the holy Virgin and the child presents a mixture of white, incarnate and bluish hues, which only Raphael could combine. The expression of joy of Philip V., on receiving this *unique* masterpiece, "Es la perla de mis enadros!" is the reason of the *name*, by which it is generally known.

Another picture, of almost similar celebrity, is the portrait of *Monna Lisa*, by Leonardo da Vinci. This was considered in her time (sixteenth century) the queen of beauty—and her rich blond tresses and splendid form of neck and bust, seem to entitle her to that appellation. An engraving by Calamatta, pretty faithful, is, however, little known in England. Of Murillo's pictures the most striking is the Ascension of the Holy Virgin—standing on the crescent, surrounded by angels. The whole figure possesses, to say so, a *paradisiac* expression, and the hands of the Virgin, crossed over her breast, bespeak a devotion, which becomes imparted to every beholder of this splendid art-work.

That some good pictures of *Albrecht Dürer* and even *Lucas Cranach* should be found here, is not to be wondered at, if the riches of Spain in the middle ages are taken into account. The first picture of Dürer is an allegory of youth, old age, and death—of great character, as is every thing else of this master. Another, also allegoric, represents three females (perhaps the Graces) under a laurel tree, two sing from out a book, the third plays the lute.* An inscription on the rear of the canvass states, that it was presented, in 1548, by Count Solms at Frankfort to Count de Ligne, and thus it may have come from Brabant to Spain. Besides these, there are also two pictures of the Virgin in the Gallery (Nos. 1019 and 1611)—and a portrait of Dürer painted by himself. Of Lucas Cranach two hunting-scenes, painted for the Elector of Saxony, adorn the Museum. Of the sixty-two pictures of Rubens, many represent the ascetic life of saints—a subject not usually treated by that master, and only to be explained by the fact of having been made by the order of the Philips of Spain, who were very partial to similar subjects.

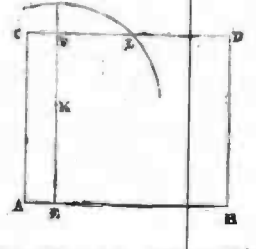
Many of the pictures of the Madrid Gallery had been removed under Napoleon to Paris, whence every thing belonging to the crown was returned; not so the pictures, which French generals and others had *acquired*, at times, in a very suspicious way, as the plea of private acquisition was made valid in this case.—The Madrid Gallery is open to the public every *Sunday*, but artists and strangers are admitted every day on presenting orders of admission from the director, or their passports. The great order, cleanliness, and perfect illumination of the pictures deserve every praise. [*From German sources.*]

J. L——y.

* We believe, that to give even a summary notice of these pictures, is useful, as they were hitherto buried in the rooms of the Spanish palaces, and hardly known to exist.

CONVERSION OF AREAS.
ANSWER TO "ZERO'S" QUESTION.†

Let AB be the diameter of the main. Upon AB describe the square ABCD. Make AE equal to one-seventh part of AB; draw EF parallel to AC, and produce it to G, making



FG equal to CF or AE. Bisect GE in K, and with centre K, and radius KG, describe a circle cutting CD in L. Then will FL be the diameter of the smaller pipe sought for.

The truth of this may be demonstrated as follows:—

FL is a mean proportional between FG and FE (6 Euclid, 13), *i.e.* between CF and FE.

∴ the square of FL = the rectangle CF, FE, which is the parallelogram CE.

But parallelogram CE is one-seventh part of square BC (by construction, for AE = ⅐ AB).

∴ square of FL is one-seventh part of the square on AB.

But circles are to one another as the squares of their diameters (12 Euclid, 2).

Therefore a circle, having FL for its diameter, will be one seventh the size of a circle having AB for its diameter; *i.e.* one-seventh the size of the main in question, which is precisely the condition required to be fulfilled by each of the smaller pipes, since the whole seven put together are to equal it in area.

The above admits of easy check by calculation. Put A equal to the diameter of the smaller pipe; then we have

$$a^2 = \frac{(30)^2}{7} \text{ or } a = \frac{30}{\sqrt{7}} = \frac{30}{2{\cdot}645} = 11{\cdot}34 \text{ inches.}$$

G. W. R.

† See p. 262, *ante*.

** We have received several other answers, but think it scarcely necessary to give them.

ILLUSTRATIONS OF ANCIENT ARCHITECTURE,
IN THE LINE OF THE GREAT WESTERN RAILWAY.*

"The decidedly early English remains are, principally, parts of the churches of Acton, Langley Marish, Stoke-Poges, and Hitcham; some windows at Upton; the very curious polygonal east apsis at Tidmarsh; the south wall of the nave, and east end of the chancel at Compton; the font at Rotherfield-Greys; the very beautiful chancel of Cholsey, erected by the abbots of Reading, and late in the style. The very curious nave of Ardington; the tower of St. Helen's, Abingdon; and the tower of Harwell, are early examples of the style, and the latter very much resembles the decidedly Norman tower of Fingest, near Henley. The nave and font of Wantage are in this style, as is the beautiful north aisle of Dorchester, on the south door of which is a curious example of an early English pointed doorway, with a square head, similar to one seen on the north side of Nantwich church in Cheshire; in both cases the head is part of a regular string course, which rises to be carried over the door; but the general appearance of this arrangement resembles the perpendicular style. The nave and chancel of Childrey are early English, as also are the tower and north porch of West Hanney, the tower and spire of Shillingford, and the fine church of Uffington, each being a complete example of the style. Towards Bristol the early English remains are not numerous. The chancel at Keynsham is good, and the north or Newton chapel at Bitton is a most perfect and beautiful specimen. There is also an excellent early English chapel on the north side of the cathedral of Bristol; part of St. Mary's, Redcliffe, and of the Mayor's chapel, are in the same style.

The transition from the early English to the decorated style includes some examples of great beauty. This transition is seen in the western windows of Bray; the chancel of Ashampstead; the east window of Brightwell, Berks; the very singular chancel of East-Ilsley; and the chancel of North-Stoke, recently taken down and rebuilt, or rather restored, in excellent taste, under the care of the vicar, Mr. Twopenny. The great windows at Lewknor, Basildon, and North Moreton chancels, very much resemble each other, and are good specimens of this transition style, as is the tower of Ardington, the chancel of Great-Coxwell, the north aisle and chancel of Stanford in the Vale, parts of Lyford, and the chancel of Draycot Cerne. Complete decorated churches are rare, but examples of the style in the shape of windows, and other additions, are very common indeed. Langley and the north aisle of Bray are decorated; and at Shottesbrook is a complete cross church, with tower and spire all of one date. Further westward, in the same style, may be enumerated, parts of old Windsor; a south aisle and chapel at Clewer; the chancel south door of Basildon, late in the style, and resembling certain monumental canopies at Aldworth; the south aisle of Aldworth, a very complete example; the font of South-Stoke; the nave of North-Stoke; and the chancel of Moulsford, all early in the style. The north transept of Blewberry; the nave and aisles of Brightwell, Berks; the nave, chancels, and very early south chapel at North-Moreton; parts of Benson; the very early nave of Warborough; the nave and chancel of Didcot; parts of Lockinge; East-Hendred; the chancel, north aisle, and other parts of Ardington; the nave of East Hagbourne; and the nave, aisles, and curious wooden south porch of Long Wittenham. Besides these may be mentioned the north door of the nave of East-Ilsley; the nave and chancel of Didcot; much of Steventon; Spersholt tower and south transept; the transepts of Childrey; Bradenstoke Abbey; the south aisles of Sutton-Benger, and Christian-Malford; the nave and transepts of West Hanney; parts of Compton-Beauchamp; the tower and nave of Langley-Burrel; and Chippenham chancel. Bristol itself contains some very fine decorated examples. Such are the choir, transepts, and tower of the cathedral, as they at present appear; parts of the Bishop's Palace, of an early date; the beautiful north porch of Redcliffe; and a great part of the Mayor's Chapel.

* From "History and Description of the Great Western Railway, including its Geology, &c.; with numerous Views." See p. 255, *ante*. Bogue, Fleet-street.

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